Official Memo

July 8, 1982

RE: Evidence on File

The transcripted interviews which follow were obtained July 8, 1982. Interviewees were persons found in and about the Robner household at the time police arrived. Also attached are representations of physical evidence including fingerprints, a lab report and a photograph of the scene of the incident, which have been processed as matters of record. Taken together, the findings indicate that the deceased was suffering from acute stress due to business difficulties, possibly exacerbated by marital discord. Of particular interest is young Robner's hostile reaction to questioning; however, the undersigned would not characterize his remarks as being suspicious in nature. More probably they reflect the respondent's ambivalent feelings toward the deceased. In conclusion, it is the opinion of this investigator that all known facts show this to be an open-and-shut case of suicide by poisoning.

G. K. Anderson

INTERVIEW WITH MRS. ROBNER

DETECTIVE ANDERSON: How did you come to find Mr. Robner?

MRS. ROBNER: When I woke up this morning, I noticed that Marshall was not in bed. I wasn't alarmed, really, as it was not unusual for him to work late at night in the library and fall asleep there. I went down the hall to the library and knocked on the door. He didn't answer, so I knocked even harder. When that didn't work, I started calling his name loudly. So loudly, actually, that I woke up Ms. Dunbar and George. We all were gathered there, knocking and yelling, and finally Mrs. Rourke, our housekeeper, was alarmed enough to come upstairs. She suggested calling the police, which we did. They arrived about twenty minutes later, and started breaking down the door with axes. When we entered the room, we found Marshall lying on the floor, face down.

ANDERSON: Did he usually keep his door locked when he worked?

ROBNER: Almost always. He was pretty secretive about his work, and he liked to be alone when he worked.

ANDERSON: Do you know of any reason why your husband might have wanted to take his own life?

ROBNER: He's been very depressed lately, you know. His business, Robner Corporation, is not doing well, and there is talk of selling out to a larger firm. Marshall founded the company, what, about twenty-six years ago, and he has been desperately trying to find some way of saving it.

ANDERSON: The pills we found by his body, do you know what they are?

ROBNER: Yes. They were Ebullion tablets. It's an anti-depressant his doctor prescribed for him just last week.

ANDERSON: Had he been acting less depressed since then?

ROBNER: I really don't know. I haven't noticed much change.

ANDERSON: Did your husband ever talk of suicide?

ROBNER: He did, actually, though I never took it seriously. He would talk about how everything would be easier if he were dead, but then he would start again talking about how he was going to have to keep the business going. I'm...I'm stunned, really.

ANDERSON: Mrs. Robner, do you know of anyone who might have wanted to kill your husband?

ROBNER: Why, no. Of course not. He wasn't a very friendly man; he was very quiet. But he was a great philanthropist, you know, and everyone that knew him respected him. I can't imagine anyone wanting to hurt Marshall. Do you really suspect he didn't commit suicide?

ANDERSON: I don't suspect anything. I just want to understand what's happened.
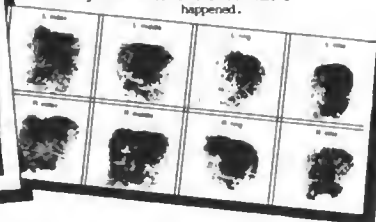
INTERVIEW WITH MS. DUNBAR

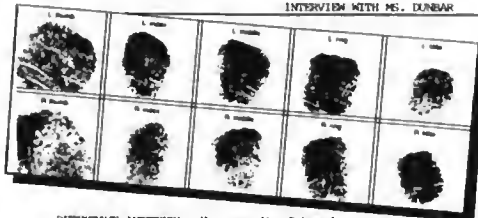DETECTIVE ANDERSON: You were Mr. Robner's personal secretary, is that right?

MS. DUNBAR: Yes, sir.

ANDERSON: I understand that you were the last person to see Mr. Robner alive. Could you tell me about that?

DUNBAR: Why, yes. I brought him some tea at about 11 PM that night. On nights when he expected to work late, he would always expect tea at that hour. I brought him the tea and he asked me to leave. That's all.

ANDERSON: Did Mr. Robner seem at all upset?

DUNBAR: He did appear quite nervous, but he had been upset for some time, as you know.

ANDERSON: Do you know what he was working on that evening?

DUNBAR: No. I wasn't with him, except for that one time.

ANDERSON: Do you recall whether the pills, the Ebullion pills, were on the desk when you came in?

DUNBAR: No, I don't remember that.

ANDERSON: Ms. Dunbar, were you with Mrs. Robner when the door was opened by the police?

DUNBAR: Yes.

ANDERSON: Do you remember her reaction? Anything she might have said?

DUNBAR: She didn't really react much. I don't think she said anything except "He's dead," or something of that sort. She just stood there with the rest of us until you people arrived.

ANDERSON: How were the Robners getting along? I mean, were they happily married?

DUNBAR: I don't think so, really. He was so quiet and, well, dreamy. She was always scolding him for paying too much attention to the business and to his "good works." They rarely went out lately, which seemed to upset Mrs. Robner quite a bit. She had friends of her own that she used to visit. I think she would have gone insane, otherwise.

ANDERSON: Thank you, Ms. Dunbar. Oh, one last thing. You prepared the tea for Mr. Robner?

DUNBAR: Yes, I started the water boiling about a quarter of, and then poured the tea when I heard the whistle from the living room.

ANDERSON: You weren't in the kitchen during that time?

DUNBAR: I just told you, no.

ANDERSON: Was anyone else awake in the house while you were waiting?

DUNBAR: Yes, I believe that both George and Mrs. Robner were awake. I remember George coming down, reading for a bit, then retiring.

ANDERSON: Do you believe anyone might have a reason to kill Mr. Robner?

DUNBAR: No, I can't imagine it.

ANDERSON: Thank you, Ms. Dunbar. Oh, Ms. Dunbar, were you at home all night, last night I mean?

DUNBAR: Well, no, actually. I was out with a friend last night and we didn't get back until 10:30 or thereabouts.

ANDERSON: Thanks again, Ms. Dunbar.

INTERVIEW WITH MR. BAXTER

DETECTIVE ANDERSON: You were Mr. Robner's business partner, is that correct?

MR. BAXTER: That's right.

ANDERSON: How long have you and Mr. Robner been partners?

BAXTER: For about twenty-five years now. I was his partner almost from the start of the business.

ANDERSON: Mrs. Robner tells me that there have been problems lately with the business. Could you tell me what that's all about?

BAXTER: Yes, the business has its problems, some of them quite large. Marshall and I were working on a plan to solve those problems and get the company back on its feet again before we would be forced to take drastic action. I hope that I can hold things together now that Marshall is dead. He was the founder of the business and controlled many things by himself.

ANDERSON: Did Mr. Robner ever talk to you about personal problems, or how he felt?

BAXTER: No, we were business partners, not intimate friends. I don't think he really had any close friends. I know he had gotten himself very upset about the business, but that's the extent of it.

ANDERSON: When was the last time you saw Mr. Robner?

BAXTER: Yesterday afternoon, at our office in town.

ANDERSON: And where were you after work?

BAXTER: Last night was my concert night at the Hartford Symphony. I go there quite regularly. After the concert, at about 10 o'clock, I went home. I received a call from Ms. Dunbar this morning telling me of the tragedy, and I arrived here just a few minutes ago.
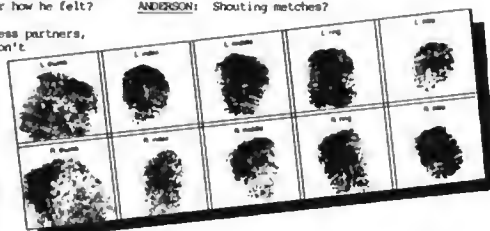
ANDERSON: Were you at the concert alone?

BAXTER: Quite alone.

ANDERSON: Do you know of anyone who might have wanted to harm Mr. Robner?

BAXTER: No. Except for George, of course. During some of their shouting matches I've heard George threaten Marshall, but I don't really think he ever would have followed through.

ANDERSON: Shouting matches?

BAXTER: George and Marshall were always at odds. You see, George has been living like a spoiled child all of his life. He's twenty-five now and has never held a job. Just spends money, or gambles it away. Being the Robners' only child, he gets away with murder. Marshall would lecture him and threaten to cut him off without a cent, and then the yelling would start. Eventually Marshall would give in.

ANDERSON: When was the last time you heard this?

BAXTER: Actually, I heard it again just last week. Strange, now that I think of it, they went at it just last week. I hear that Marshall told George that he had decided to disinherit him. He even mentioned it to me at the office the next day. He seemed pretty serious. I suppose that the financial troubles at the company may have been responsible for his attitude.

ANDERSON: Are you at the house often? You say you have heard some of these 'shouting matches.'

BAXTER: Well, I'm really not here often. Only on occasion. I have heard it once or twice and have been told of other times.

ANDERSON: Thank you, Mr. Baxter.

INTERVIEW WITH MRS. ROURKE

DETECTIVE ANDERSON: Mrs. Rourke, how long have you been working as housekeeper for the Robners?

MRS. ROURKE: Ever since the house was built, six years ago.

ANDERSON: Tell me all you remember from the night of the murder.

ROURKE: I remember that by about 10:30 or so...

ANDERSON: You mean 10:30 PM.

ROURKE: Yes. By 10:30 when I went to my room to do some reading, everyone was upstairs excepting Ms. Dunbar, who had just returned home. She went upstairs at about 11, bringing Mr. Robner his tea. He almost always takes his tea at 11. I remember saying goodnight to her on her way up, and that's the last I heard until this morning, with all the shouting and banging going on upstairs. No, that isn't right. George was downstairs also for a while, only about 10 minutes or so.

ANDERSON: Could someone have gone upstairs during the night?

ROURKE: I don't rightly think so, at least not before 3 or 4. You see, I like to do some reading late at night, and I was reading this really exciting mystery story, and, lord, I was up until nearly 4 o'clock before I finished. And who do you think the murderer was?

ANDERSON: Really, Mrs. Rourke, let's stick to the matter at hand. Do you keep your door closed at night when you are reading?

ROURKE: Yes, sir.

ANDERSON: So then it's possible that someone might have entered the house and gone upstairs without your knowledge.

ROURKE: No, sir. I don't believe so. Why don't you try the stairs yourself? For a new house, these stairs are the noisiest I've ever heard. My door's right beside them, too. When the Robners owned a little

cat, I can remember hearing every footstep creaking up the stairs. Don't know why they don't ever fix it up. I guess it don't bother them any.

ANDERSON: But it is possible that someone might have entered after you went off to sleep.

ROURKE: Well, I suppose it might be, but not before.

ANDERSON: How long has Ms. Dunbar been living here?

ROURKE: Ever since the place was built. She does an awful lot of work for Mr. Robner, you know. I don't think he could have gotten along without her, although that's not my business to say. He was always so nervous, fretting about everything, and forgetting to do this and

that. It seemed that she was always covering his tracks, if you get my meaning.

ANDERSON: Do you have any reason to suspect anyone of wanting to harm Mr. Robner?

ROURKE: Well, of course I've heard all of the screaming and fussing with George and Mr. Robner. That's been going on for years, now, so I don't make much of it anymore. No, I can't imagine anyone wanting to hurt poor Mr. Robner. He was such a sweet man.

ANDERSON: Thank you, Mrs. Rourke.

Lakeville, CT Police Department

Lab Report

Case Robner, Marshall

File # H657/SJ43.1

Officer of Record Detective G.K. Anderson

Material(s) analyzed Porcelain teacup

Analyzed for Fingerprints, foreign substances

Date 7/9/82

Laboratory findings

The teacup was analyzed. The cup contained tea only. No trace of Ebullion or other substances was found. Fingerprints on the cup belonged to the deceased and Ms. Dunbar.
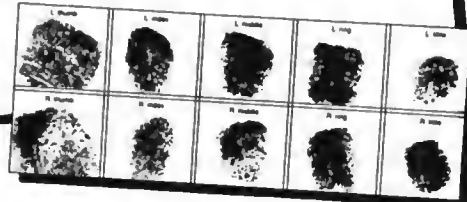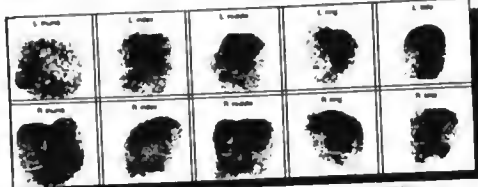
ANDERSON: I've even been told that he threatened to disinherit you.

ROBNER: Yeah. He said he was going to. I'll bet he didn't, though. He never has.

DETECTIVE ANDERSON: Mr. Robner, I have been told by Mr. Baxter that you and your father had some serious arguments lately. Could you tell me what they were about?

ANDERSON: Mr. Robner, let me be frank. I'm told that you threatened violence against your father as recently as a week ago, and now he's dead.

GEORGE ROBNER: I don't think that's your business.

ROBNER: Look, I don't get what you're driving at. You find the poor guy dead in his room. The room is locked. His bottle of medicine is nearly empty. What sort of detective are you, anyway?

ANDERSON: I'm told they had to do with your habit of wasting or gambling away your father's money.

ANDERSON: I'm doing the asking, if you don't mind.

ROBNER: So?

ROBNER: Then ask someone else.

NOTE: G.R. left abruptly at this point.

Official Memo
Lakeville, CT Police Department

File # H657/SJ43.1
G.K. Anderson, Detective 1st Class
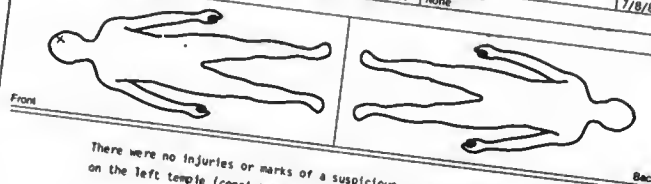
July 8, 1982
RE: Robner Case

Although it appears that at least one member of the Robner household had a reason for wishing Mr. Robner dead, the findings of the Medical Examiner and evidence gained from interviews with the family and family associates are only consistent with the conclusion that Mr. Robner died of a self-administered overdose of Ebullion.

G.K. Anderson

CORPUS DELICTI
Union Memorial Hospital, Lakeville, CT

Summary of findings from Coroner's Examination

Name	Robner, Marshall					
Sex	Male	Race	Caucasian	File #	H657/SJ43.1	
Color of Eyes	Brown	Color of Hair	Gray	Height	5'11	Weight	192 lbs.
Cause of Death	Drug overdose (Ebullion)			Distinguishing Marks	None	Date	7/8/82

Front   Back

There were no injuries or marks of a suspicious nature, except a small bruise on the left temple (consistent with falling to the floor from a chair).

Analysis of the blood of the deceased revealed a blood level of 27mg% for Ebullion. The therapeutic range of this drug is normally 4 to 6mg%. A fatal dose, while not specified by the manufacturer, has been found to be in the 10-20mg% range. A routine analysis for other common drugs was unproductive.

Findings were unremarkable except for massive liver damage consistent with overdose of Ebullion, and 10mg of Ebullion recovered from the stomach. Death occurred at 1 AM, plus or minus one hour.

The blood level of Ebullion and the massive liver damage consistent with Ebullion toxicity lead to the inevitable conclusion that the deceased died of an overdose of that drug.

Xavira Hockmylo MD.
Medical Examiner

July 9, 1982

Chief of Detectives
Edindale Police Department
Edindale, CT 061D3

Dear Chief:

I must once again ask for your assistance on a case involving one of my clients.

As you are no doubt aware, Mr. Marshall Robner, the industrialist and philanthropist, was found dead yesterday morning in his home. As far as I can determine, he was found dead on the floor of his library, the victim of an overdose of Ebullion, a medicine which he had been taking lately for severe bouts of depression. He had been alone during the night, and the door to his library had been bolted from the inside. Police had to break the door down with axes, I'm told, to get inside.

While I am completely convinced that there was no foul play involved in Mr. Robner's death, it is disturbing that Mr. Robner had called me only three days earlier for the purpose of informing me that his will was to be altered. In fact, I was expecting to hear from him this week so that he could deliver the papers to me. Given the size of the Robner estate, I feel that a more complete investigation should be undertaken, if for no other reason than to quash the suspicions which are inevitable in these circumstances.

I phoned Mrs. Robner this morning and informed her of my intention of having you take on the case. She was reluctant to be of assistance, but I convinced her to allow you to come around at eight o'clock tomorrow morning and spend the day.

I will be at the house at noon tomorrow for the reading of the current will, which Mr. Robner wrote a few years ago. I hope to see you then.

Sincerely yours,

Warren Coates

Warren Coates
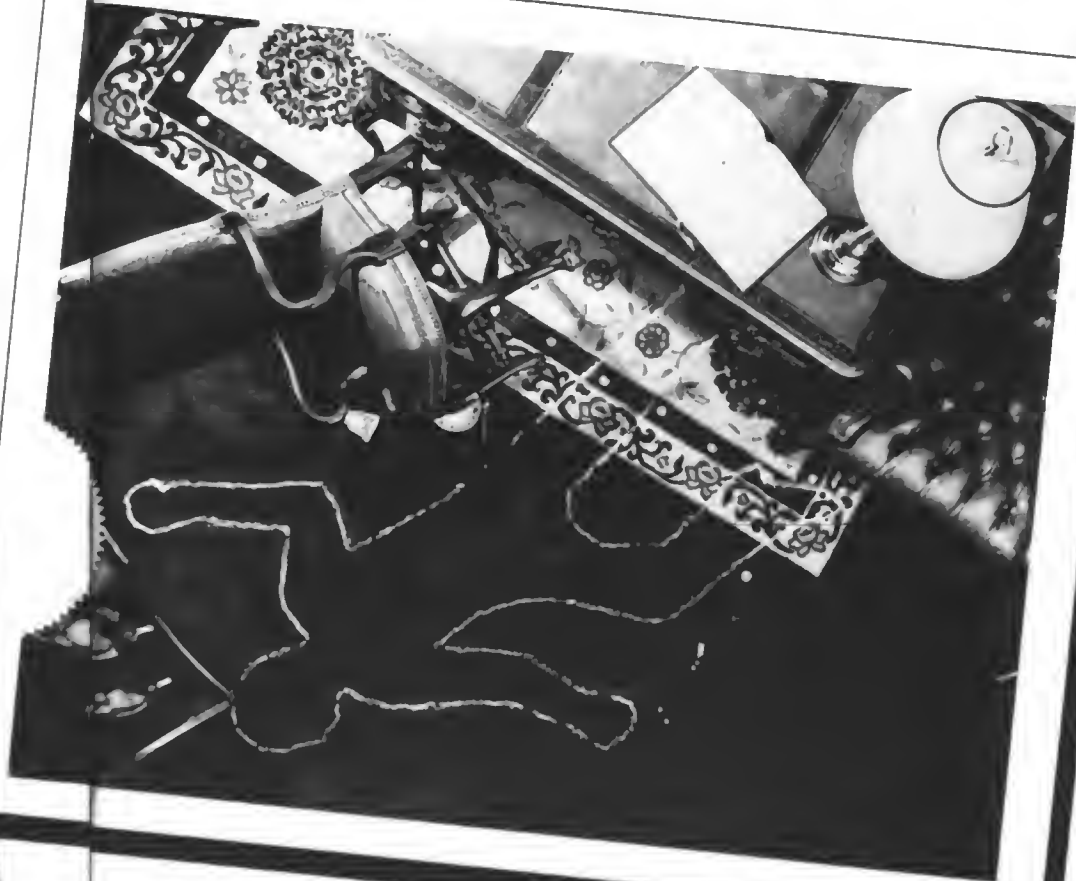
Instruction Manual for DEADLINE

A wealthy industrialist, Mr. Marshall Robner, locked himself in the upstairs library of his New England colonial estate one night and committed suicide by taking a lethal overdose of anti-depressants.

Or did he?

You are the Chief of Detectives. You've been asked by Robner's attorney to make a thorough investigation of the case, simply to "quash the suspicions which are inevitable" when a moneyed man dies a sudden and unnatural death. The Medical Examiner found nothing unusual, and interviews with family members and family associates are consistent with the idea that Robner committed suicide. Everything fits neatly—maybe too neatly. You smell foul play, and you have 12 hours to crack the case.

If you arrest someone, you'd better have the three traditional ingredients to an ironclad case for the prosecution: the accused must have had a motive, a method, and ample opportunity to commit the crime. There are many possible endings to this case, and the one you reach is determined by your actions and by the deductions you draw from the evidence you gather. But one ending fits the facts better than any other, and you will know it when you reach it.

As in all Infocom interactive fiction, DEADLINE understands a very large vocabulary. Appendix B lists several commands that will be useful in your investigation. Some of the commands listed are found in all Infocom fiction; others are included especially for DEADLINE. All detectives will want to familiarize themselves with this list.

Table of Contents

An Overview

Interactive fiction is a story in which *you* are the main character. You determine the actions of the character and the direction the story will take.

Each piece of interactive fiction, such as DEAD-LINE, presents you with a series of locations, items, characters, and events. You can interact with this scenario in a variety of ways: moving around, talking to other characters, obtaining and using objects, etc.

You will have to interact with several characters and solve many puzzles as you move through DEAD-LINE. Frequently you will need to bring a certain item to a particular place, and then use it in the proper way, to solve a puzzle. Remember that other characters may help you or deceive you when you try to solve a given puzzle.

In DEADLINE, time passes only in response to your input. The clocks in the story will advance each time you type a sentence and press the RETURN (or ENTER) key. If you don't make any moves, the story will not progress, so you can plan your turns as slowly and carefully as you want.

Tips for Novices

1. When you begin DEADLINE, you should first become familiar with your surroundings. Explore every location carefully, and make a map of the geography. Even the most experienced and capable detectives find it wise to make a map showing each location, the directions connecting it to adjoining locations, and any interesting objects there.

2. Read the story carefully. There are clues in many of the descriptions of locations and objects. Also check labels, books, and other items. Many objects in the story can be picked up and are needed to solve puzzles.

3. Examine every object you come across. Many of the objects in the story that you can pick up are important for solving one of the puzzles or obtaining some evidence.

4. Unlike other "adventure games" you may have played, there are many possible routes to completing DEADLINE; there is no one "correct" order for solving puzzles. Some puzzles have many solutions; others don't need solutions at all. However, sometimes you will have to solve one puzzle in order to obtain the tools or information you need to solve another.

5. It is often helpful to go through DEADLINE with another person. Different people may find different puzzles easy, and can often complement each other.

6. Don't be afraid to try something bold or strange—you can always SAVE your position first if you want. (See "Starting and Stopping".) Trying the bizarre can be fun and will often give you a clue. Here's an example:

>GIVE THE SOGGY NEWSPAPER TO THE NIGHT WATCHMAN
The night watchman tastes the soggy newspaper, spits it out, shivers, and looks at you sadly.

You have just learned that there probably is something which would be better to give to the night watchman. Maybe the bottle of brandy you saw earlier in the story...?

7. Read the sample transcript it's a good example of how Infocom's interactive fiction works.

Communicating with DEADLINE

In DEADLINE, you type your commands in plain English each time you see the prompt (>). DEADLINE usually acts as if your sentence begins with "I want to . . . ," although you should not type those words explicitly. You can use articles (words like THE) if you want, and you can use capital letters if you want; DEADLINE doesn't care either way.

When you have finished typing a command, press the RETURN (or ENTER) key and DEADLINE will process your request. DEADLINE then displays a response telling you whether what you want to do is possible in the current situation, and if it is, whether anything happened as a result.

DEADLINE distinguishes words by their first six letters, and all subsequent letters are ignored. Therefore, WINDOW, WINDOWsill, and WINDOWpane would all be treated as the same word by DEADLINE.

To move from place to place, type the direction you want to go: NORTH, SOUTH, EAST, WEST, NORTHEAST, NORTHWEST, SOUTHEAST, or SOUTHWEST. You may abbreviate these to N, S, E, W, NE, NW, SE, and SW, respectively. You can use UP (or U) and DOWN (or D). IN and OUT will also work in places. You don't need to move around within a place: everything there is within your reach unless you are sitting down or hiding.

DEADLINE understands many different kinds of sentences. Here are a few examples. (Note that some of these objects do not actually appear in DEADLINE.)

WALK NORTH
GO SOUTHEAST
L
OPEN THE WOODEN DOOR
EXAMINE THE RADIO
LOOK BEHIND THE STATUE
LOOK UNDER THE ROCK
LOOK INSIDE THE VAT
TAKE BOX
TAKE THE BOOKS
PICK UP THE WOODEN BOX
LOCK THE DOOR WITH THE KEY
PUSH THE BUTTON
PUT TOOTHBRUSH UNDER BED

You can use multiple objects with certain verbs. You must separate multiple objects of a verb by the word AND or by a comma. Some examples:

TAKE KNIFE, BOOK, COMPASS
DROP THE BOX, THE GUN, AND THE JAR
PUT THE GOLD BAR AND THE NECKLACE IN THE REFRIGERATOR

You can include several sentences on one input line if you separate them by the word THEN or by a period. (Each sentence will still count as a turn.) You don't need to type a period at the end of an input line. For example, you could input all of the following at once, before pressing the RETURN (or ENTER) key:

PUT DOWN THE CUP OF COFFEE THEN TAKE THE PENCIL. LOOK BEHIND THE PAINTING THEN SIT DOWN ON THE DAVENPORT THEN READ THE MAGAZINE

The words IT and ALL can be very useful. For example:

EXAMINE THE RADIO. TURN IT ON
OPEN THE BOX. LOOK IN IT. CLOSE IT THEN LOCK IT
DROP ALL
TAKE ALL FROM THE BOOKCASE
DROP ALL BUT THE GUN
PUT ALL ON THE TABLE

The word ALL refers to every visible object except those inside something else. If there was an apple on the ground and an orange inside a cabinet, TAKE ALL would take the apple but not the orange.

You will meet other characters in DEADLINE. You can talk to them using the format: CHARACTER, DO THIS. Here are some examples:

PETE, GIVE ME THE KEY
WALTER, TURN OFF THE RADIO
ALICE, PET THE PURRING CAT.

Once you've engaged someone in conversation, you can often skip the formalities and just state your requests as long as that person remains in the same room with you.

Characters will answer *only two* kinds of questions: asking for information about someone or something, and asking for the whereabouts of someone or something. Here are some examples:

MR JONES, TELL ME ABOUT MRS JONES
JIM, WHERE IS THE BUTLER

If your sentence is ambiguous, DEADLINE will ask what you really mean. You can answer most of these questions briefly by supplying the missing information, rather than retyping the entire input. You can do this only at the very next prompt. For example:

> OPEN THE DOOR
(Which door do you mean, the bedroom door or the closet door?)
> BEDROOM
The bedroom door is now open.

DEADLINE uses many words in its descriptions that it will not recognize in your sentences. For example, you might read "A cool breeze blows over the shimmering lake." However, if DEADLINE doesn't recognize the words BREEZE or LAKE in your input, you can assume that they are not important to your completion of the story, but are included only to enhance your mental imagery of the scene. DEADLINE recognizes over 600 words, nearly all that you are likely to use in your commands. If DEADLINE doesn't know a word you used, or any of its common synonyms, you are almost certainly trying something that is not important in the story.

Starting and Stopping

Starting the story: Now that you know what to expect in DEADLINE, it's time for you to "boot" your disk. To load DEADLINE, follow the instructions on your Reference Card.

Following the copyright notice and the release number of the story, you will see a description of the starting location. Here's a quick exercise to help you get accustomed to interacting with DEADLINE. At the first prompt, type:

GO NORTHWEST

Then press the RETURN (or ENTER) key. DEADLINE will respond with:

West Lawn
This is a sprawling lawn west of the Robner house. To the west and north is the lake shore. To the northeast is a rose garden, and to the south another wide lawn.

Now try typing:

JUMP INTO THE LAKE

After you press the RETURN (or ENTER) key, DEADLINE will respond:

You're not on vacation, but with ideas like that you will probably be given a rather long one.

Saving and restoring: It will probably take you a good deal of time to finish DEADLINE. You probably won't solve the mystery in one sitting. DEADLINE allows you to continue your story at a later time without having to start over from the beginning, just as you can place a bookmark in a book you are reading. There is a command, called SAVE, that makes a "snapshot" of your position in the story. If you are prudent, you may want to SAVE your position before you begin (or after you complete) any particularly tricky or dangerous part of the story. Having taken this snapshot, you can go back to that position whenever you want, even though you may have failed to solve the mystery later.

In order to SAVE your position, type SAVE at the prompt (>), and then press the RETURN (or ENTER) key. Refer to Running the Story on your Computer. Note that many computers require a blank disk, initialized and formatted, to use as a "save disk." Using a disk with data on it (not counting other DEADLINE saves) may result in the loss of that data, depending on your computer.

You can RESTORE a saved position any time you want. To do so, type RESTORE at the prompt (>), and press the RETURN (or ENTER) key. Refer to Running the Story on your Computer.

DEADLINE will now let you continue from your saved position. You can type LOOK for a description of where you are.

Quitting and restarting: If you want to abandon your current position, and start over from the beginning of the story, you can use the RESTART command. DEADLINE will then ask if you really want to start over from the beginning. If you do, type Y or YES and press the RETURN (or ENTER) key.

If you want to stop entirely, type QUIT. DEADLINE will ask if you really want to leave the story. If you do, type Y or YES and press the RETURN (or ENTER) key.

Remember, when you RESTART or QUIT: if you ever want to return to your current position, you must first do a SAVE.

Appendix A
Quick Reference Guide

1. To start the story ("boot up"), Refer to Running the Story on your Computer.

2. When you see the prompt (>) on your screen, DEADLINE is waiting for your command. There are four kinds of commands that DEADLINE understands:

A. Commands to move from location to location: To move around, just type the direction you want to go—N (or NORTH), S, E, W, NE, NW, SE, SW, U (or UP), D, IN, or OUT.

B. Commands to do things: To do things, just type whatever it is you want to do. For example; READ THE BOOK or OPEN THE DOOR or LOOK THROUGH THE WINDOW. Once you are familiar with simple commands, you'll want to try some complex ones. Some examples of these can be found in the section called "Communicating with DEADLINE".

C. Commands given to people: To talk to people, just type their name, then a comma, then what you want to say to them. For example: MARC, TURN OFF THE RADIO or MRS APPLETON, TELL ME ABOUT YOUR HUSBAND.

D. Special one-word commands: Some one-word commands give you specific information or affect your output. A list of useful commands can be found in the appendix called "Important Commands".

3. Important! After you finish typing your command, you must press the RETURN (or ENTER) key. This will make DEADLINE respond to your command.

4. On most computers we have included a special line on your screen called the status line. It tells you two things: the name of your current location and the time in the story.

5. You can pick up and carry many of the items you will find in the story. For example, if you type TAKE THE FOLDER, you will be carrying it. You can type INVENTORY (or simply I) to see a list of the items you're carrying.

6. If you have any trouble, refer to the rest of the manual for more detailed instructions and sample commands.

7. When you want to stop, save your place for later, or start over, see the instructions in the "Starting and Stopping".

Appendix B
Important Commands

Listed below are just some of the commands that you will find useful in the story. Some of these commands order DEADLINE to give you specific information. You can use these over and over as needed. Some of them constitute a "turn" (the clock in the story will advance); others do not.

ACCUSE (someone) **OF** (something)—This makes an accusation against someone.

AGAIN—DEADLINE will usually respond as if you had repeated your previous sentence. Among the cases where AGAIN will not work is if you were just talking to another character. You can abbreviate AGAIN to G.

ANALYZE (something)—Duffy, your assistant, will take "something" to the police lab for routine analysis, including fingerprints.

ANALYZE (something) **FOR** (something specific)— If you're looking for a specific substance on or in "something," the lab will run a special analysis.

ARREST (someone)—If you've found enough evidence, this sentence will end the case and describe the outcome of the prosecution.

ASK (someone) **ABOUT** (someone or something)— This is an impersonal form of the sentence CHARAC-TER, TELL ME ABOUT (someone or something).

BRIEF—This tells DEADLINE to give you the full description of a location only the first time you enter it. On subsequent visits, DEADLINE will tell you only the name of the location and the objects present. This is how DEADLINE will normally act, unless you tell it to do otherwise using the SUPERBRIEF or VERBOSE commands.

EXAMINE (something)—This allows you to look at something with an eye toward detail. You will probably use this a lot.

FINGERPRINT (something)—This is the same as ANALYZE (something) FOR FINGERPRINTS.

INVENTORY—This will list your current possessions. You can abbreviate INVENTORY to I.

LOOK—This command will cause DEADLINE to describe your surroundings in full detail. You can abbreviate LOOK to L.

QUIT—This command gives you the option to stop the story entirely. If you want to SAVE your position first, follow the instructions in the "Starting and Stopping" section|. You can abbreviate QUIT to Q.

RESTART—This ends the story and starts it over from the beginning.

RESTORE—This lets you continue an investigation that you have suspended earlier. The command CONTINUE will do the same thing. See "Starting and Stopping"|for more details.

SAVE—This makes a "snapshot" of your current position onto your storage disk. You can return to a saved position in the future using the RESTORE command. See "Starting and Stopping" for more details.

SCRIPT—This command assumes that you have a printer. It commands the printer to begin printing a transcript of your story. This option is not required for DEADLINE.

SEARCH (someone or something)—This is a search for unusual items.

SEARCH (someone) **FOR** (something specific)— This is a search for something in particular, whether unusual or not.

SEARCH NEAR (something)—This allows you to look closely at the area immediate to something, possibly providing more information than simply examining it.

SHOW (something) **TO** (someone)—You may get an interesting reaction.

SHOW ME (something)—A request to another person to show you or lead you to something.

SUPERBRIEF—This commands DEADLINE to display only the name of a location you have entered, even if you have never been there before. In SUPER-BRIEF mode, DEADLINE will not even mention which objects are present. Of course, you can always get a description of your location and its objects by typing LOOK. In SUPERBRIEF mode, the blank lines between turns will be eliminated. This mode is

meant for detectives who are already very familiar with the geography. (Compare BRIEF and VERBOSE.)

TIME—This tells you the current time of day in the story. You can abbreviate TIME to T.

UNSCRIPT—This commands your printer to stop printing.

VERBOSE—This tells DEADLINE to provide the full descriptions of each location, and the objects in it, every time you enter a location, even if you've been there before. (Compare BRIEF and SUPERBRIEF.)

VERSION—DEADLINE responds by showing you the release number and the serial number of your copy of the story. You should include this information if you ever report "bugs" in the story or problems with your disk.

WAIT—This command lets you wait for 10 minutes, unless something interesting happens while you're waiting. You can abbreviate WAIT to Z.

WAIT FOR (someone or some amount of time)—You may wait for some specified amount of time; if something interesting happens in the meantime, however, your wait will terminate then. You may also wait for a character to arrive; if something interesting happens in the meantime, or if the character doesn't show up after a long time, DEADLINE will ask you if you want to keep waiting.

WAIT UNTIL (time)—This causes time to pass until the desired time arrives. If anything interesting happens during this time, you will have a chance to stop waiting.

WHAT'S WRONG?—This is a request to another person to discuss what's on his or her mind.

WHERE IS (someone or something)—This is a request to another person to help you find someone or something.

Appendix C
Some Recognized Verbs

This is only a partial list of the verbs that DEAD-LINE understands. There are many more. Remember that you can use a variety of prepositions with them. For example, LOOK can become LOOK BEHIND, LOOK UNDER, LOOK INSIDE, LOOK THROUGH, etc.

CALL	FOLLOW	LISTEN	RUB
CLEAN	GIVE	LOOK	SIT
CLIMB	HIDE	OPEN	SMELL
CLOSE	JUMP	PUT	TAKE
DROP	KISS	READ	TURN
FIND	KNOCK	RING	WAKE

Appendix D
DEADLINE Complaints

Completely mystifying sentences will cause DEAD-LINE to complain in one way or another. After making the complaint, DEADLINE will ignore the rest of the input line. (Unusual events, such as a gunshot, may also cause DEADLINE to ignore the rest of the sentences you typed, since the event may have changed your situation drastically.) Some of DEAD-LINE's complaints:

THE WORD "[your word]" ISN'T IN YOUR VOCABULARY. The word you typed is not in the story's vocabulary. Sometimes a synonym or rephrasing will be understood. If not, DEADLINE probably doesn't know the idea you were trying to get across.

THE WORD "[your word]" CAN'T BE USED IN THAT SENSE. DEADLINE knows your word but cannot understand the way it appears in your input. It may be that DEADLINE uses the word as a different part of speech. For instance, you might be using LOWER as an adjective (as in PRESS THE LOWER BUTTON), but DEADLINE may know LOWER only as a verb (as in LOWER THE ROPE). It is also possible that your sentence made no sense at all: OPEN THE TAKE, for example.

THAT LAST SENTENCE SEEMED TO BE MISSING A NOUN. This usually indicates an incomplete sentence. such as PUT THE LAMP IN THE, where DEADLINE expected a noun and couldn't find one.

THERE WERE MORE THAN TWO NOUNS IN THAT SENTENCE. An example is PUT THE SOUP IN THE BOWL WITH THE LADLE.

WHAT? You did not type anything after the prompt (>) and before pressing the RETURN (or ENTER) key.

YOU CAN'T SEE ANY "[object]" HERE. The object you referred to was not present, or was not accessible to you (for example, it may have been present but inside a closed container).

THAT LAST SENTENCE DIDN'T MAKE SENSE. The sentence you typed may have been gibberish. Or, you may have used a syntax that DEADLINE does not understand, such as TAKE OVER WITH THE GUN. Try rephrasing the sentence.

YOU CAN'T USE MULTIPLE (IN)DIRECT OBJECTS WITH "[your verb]." You can use multiple objects (that is, nouns or noun phrases separated by AND or a comma) or the word ALL only with certain verbs. Among the more useful of these verbs are TAKE, DROP, and PUT. An example of a verb that will not work with multiple objects is EXAMINE; you couldn't say EXAMINE ALL or EXAMINE THE BOOK AND THE DESK.

Appendix E
Sample Transcript and Map

The transcript which follows is not from DEAD-LINE, but it does show many of the common interactions you will use in the course of the story. It contains several simple puzzles and their solutions, and will give you a good idea of how Infocom's interactive fiction works. The player's sentences appear in capital letters after each prompt (>). The map represents the terrain in the sample transcript.
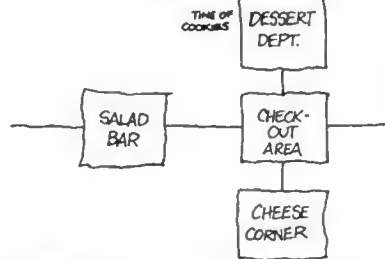
Cheese Corner
You are in the cheese section of Donna's Delicious Delicacies. Hundreds of different kinds of cheese are displayed in open refrigerated cases or are aging on the shelves. The finest Bries, Camemberts, Port du Saluts, Tilsits, and many other varieties exude a heady, cozy aroma. Saltless crackers of varying degrees of tastelessness fill a shelf on one side of the room. The only exit is to the north. You hear people arguing to the north.

>WALK NORTH
Check-out Area
You are in the check-out area of Donna's Delicious Delicacies. The store exit is to the east. Doors lead north to the dessert department, south to the cheese corner, and west to the salad bar. A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel.

Lou, the store's overweight stockboy, leaves the room heading west. Donna, the surprisingly slim proprietor of this establishment, is here. Her face is flushed with anger. Donna turns to you and says, "That boy had better watch his step. A lot of expensive food has been disappearing lately, and I've a good idea that he's been eating my inventory without my permission."

>DONNA, TELL ME ABOUT THE ARGUMENT
"I accused him of stealing, and he called me on ungrateful and suspicious beanpole. We exchanged some harsh words; too bad, really, because he's really been a fine stockboy. But with this food disappearing...." She shakes her head in thought.

>WEST
Salad Bar

This is the salad bar of Donna's Delicious Delicacies. Behind refrigerated glass cases are dozens of appetizing and colorful cold salads. Donna's Antipasto Deluxe, lobster/seafood salad, marinated mushrooms, Artichoke Delight: all are attractively garnished, and the extravagant prices are tastefully posted in tiny black letters on the wall. The exit is to the east. A door marked "Private" is to the west.

>GO WEST
The door is locked.

>INVENTORY
You are carrying:
  a badge
  a pad of violation forms
  a wallet containing $10

>KNOCK ON THE DOOR
After a moment, the door opens and Lou, the stockboy, comes out, wiping his hands on a towel. "Yes?" he inquires politely.

>ACCUSE LOU OF STEALING
"Oh, I suppose Donna thinks everyone who works for her is stealing. Well, I'm not. I'm an honest, underpaid, unappreciated hard worker." Donna comes into the room. She looks very angry. Lois, the store's assistant manager, follows Donna into the room. Lois is a short but seemingly strong young woman. Lois is saying something to Donna.

>LISTEN TO LOIS
"When I came back from my coffee break, several cream puffs were missing, and a tin of the Danish butter cookies was open and half empty." Lois throws a look at Lou. "He's certainly large enough to eat more than that just for a snack!"

>LOIS, WHERE IS THE TIN OF COOKIES?
Lois looks at you coldly. "Where do you think?"
Donna, barely restraining her anger, says to Lou, "You're fired!"

>EAST
As you leave the salad bar, you somehow bump into

Lois. "Hey, watch it!" she snaps.

Check-out Area

A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel.
You hear people arguing to the west.

>NORTH
Dessert Department

You are in the dessert department of Donna's Delicious Delicacies. A refrigerated glass case holds a sinful assortment of cakes, pies, and pastries: Boston cream pie, seven-layer cake, raspberry-apple torts, frosted cupcakes, and many other freshly-made baked goods. The cream puffs are not symmetrically positioned on their tray, indicating that some are missing.

There is also an open case containing candies and chocolate truffles.

A shelf is stocked with tins of Donish butter cookies. On a table next to the shelf is an opened tin of cookies.

>EXAMINE THE TIN
(Which tin do you mean, a closed tin on the shelf or the opened tin on the table?)

>OPENED
The opened tin of Donish butter cookies is half empty. The shiny cover lies next to the opened tin.

>ANALYZE THE COVER
Your ever-helpful assistant, Sergeant Duffy, arrives suddenly and takes the shiny cover from you. "I'll have this analyzed in no time flat, Detective." He leaves as quickly as he came.

>SOUTH
Check-out Area

A cashier, looking bored, is sitting behind a cash register, chewing gum and reading a trashy novel.
You hear people arguing to the west.

>CASHIER, WHERE IS DONNA?
"I think she's in salad." She returns to her book.

>TELL ME ABOUT LOU
(said to the cashier)

"Aw, he's nice. Very polite, you know?" She returns to her book.

>TELL ME ABOUT LOIS
(said to the cashier)

The cashier looks around to make sure no one is listening, then whispers, "Donna likes her, but Lois gives me

the creeps! She's not very friendly, either. Whenever I ask her if she wants some lunch or somethin', she says, very haughty-like, 'I'm not hungry.'" She returns to her book.

Duffy comes in from the east. He hands you the shiny cover to the tin of Donish butter cookies. "Well, Detective," he says, "we found some fingerprints, but it'll take a little while to determine whose they are. I'll be back as soon as we know." He disappears as quickly as he arrived.

>GO NORTH
Dessert Department

There is an opened tin of Donish butter cookies on the table.

>LOOK
Dessert Department

You are in the dessert department of Donna's Delicious Delicacies. A refrigerated glass case holds a sinful assortment of cakes, pies, and pastries: Boston cream pie, seven-layer cake, raspberry-apple torts, frosted cupcakes, and many other freshly-made baked goods. The cream puffs are not symmetrically positioned on their tray, indicating that some are missing.

There is also an open case containing candies and chocolate truffles. A shelf is stocked with tins of Donish butter cookies. On a table next to the shelf is an opened tin of cookies.

>HIDE BEHIND THE CASE
(Which case do you mean, the refrigerated case or the open case?)

>REFRIGERATED
You are now crouching behind the refrigerated case.

>WAIT
Time passes...

Lois comes into the room and looks around stealthily.

Do you wish to keep waiting? >YES

Not seeing anyone in the room, Lois reaches into the open case containing candy and chocolate truffles. She eats one, two, three truffles. While she's chewing, she reaches for a fourth.

Do you wish to keep waiting? >NO

>STAND UP
You stand up and come out of hiding.

Lois, seeing you, freezes immediately.

>ACCUSE LOIS OF STEALING
"Mnffmmpfrrm," she says. Her mouth is full of truffles.

>INVENTORY
You are carrying:
  a badge
  a pad of violation forms
  a shiny cover to a tin of Donish butter cookies

>LOIS, WHERE IS THE WALEET?
The word "waleet" isn't in your vocabulary.

>LOIS, WHERE IS THE WALLET?
"Mnffmmpfrrm," she says. Her mouth is full of truffles.

>SWALLOW THE TRUFFLES
You don't have the truffles!

>LOIS, SWALLOW THE TRUFFLES
Lois swallows the truffles and looks at you guiltily.

>WHERE IS THE WALLET?
(said to Lois)

"What wallet? I've never seen your brown leather wa...." She trails off.

>SEARCH LOIS
Lois is carrying your wallet, which you reclaim.

>SHOW THE BADGE TO LOIS
"Oh, dear, this isn't my day," says Lois.

>ACCUSE LOIS OF PICKPOCKETING
"Um, well, I won't do it again?" She looks at you hopefully.

>ACCUSE LOIS OF STEALING
"Oh yes, well, um...." She trails off.

Sergeant Duffy suddenly arrives. "Detective, the fingerprints belong to someone by the name of 'Lois O'Shea.'" Donna enters the room.

>ARREST LOIS
"Good work, Detective." Duffy gently leads Lois away.

Donna says, "It looks as if I owe Lou an apology. Thank you, Detective."

She hurries off.

Appendix F

Running the Story on Your Computer

This tells you how to run your Infocom story on your computer, and provides a few other handy bits of information.

WHAT YOU NEED

IBM PC AND COMPATIBLES

Required - computer running MS-DOS (version 2.0 or higher)
192 kbytes of RAM
blank disk or hard disk (for your play disk)

Optional - printer (for SCRIPTing)
blank formatted disk (for SAVEs)

ATARI ST

Required - Atari ST series computer

Optional - blank 3.5" disks (for SAVEs) compatible printer (for SCRIPTing)

COMMODORE AMIGA

Required - Amiga computer

Optional - 256 K memory expansion cartridge (for faster execution)
extra 3.5" double-sided disks (for SAVEs)
compatible printer (for SCRIPTing)

MAKING A BACKUP COPY

We recommend that you make a backup copy of the original story disk for your personal use. See your hardware manual for instructions on how to make disk copies. Put the original away in a safe place and always use the copy as your regular play disk.

LOADING THE STORY

IBM PC

One Drive or Two Drive System

1. Insert the play disk (this is the disk you made in the previous section) in drive A or your only drive) and turn on the computer.
2. Press <RETURN> twice or until you are at the DOS drive prompt (>).
3. Type in the title of your story (for example ZORK) or the first eight letters of it. Do not include spaces between two word titles (e.g., HITCHHIKER'S GUIDE TO THE GALAXY would be HITCHHIK) At this point you might also want to use one or more of the optional command line switches (see section on Command Options - switches) that are available.
4. Press <RETURN>. In a few moments the story will begin. If it fails to appear consult the Troubleshooting section.

Hard-Drive System

1. Turn on the computer.
2. Connect to the directory into which you copied the files from the original story disk.
3. Type in the title of the story (e.g., ZORK) or the first eight letters of it. Do not include spaces between two word titles (e.g.,HITCHHIKER'S GUIDE TO THE GALAXY would be HITCHHIK). At this point you might also want to use one or more of the command line switches that are available.
4. Press <RETURN>

ATARI ST

Turn on your Atari ST and wait for the desktop to appear. Insert the story disk and open the disk window. Click once with the mouse on the program (.PRG) icon to select it, then choose OPEN from the File menu. A standard shortcut is to double-click on the program icon.

COMMODORE AMIGA

THE AMIGA INFOCOM STORY DISK IS NOT AUTOBOOT AND REQUIRES WORKBENCH TO RUN

Turn on the Amiga, insert Workbench disk at Workbench prompt and wait for the Workbench to appear. Insert the story disk and open the disk window, then double-click on the story icon.

The story can also be started from within the Command Line Interpreter (CLI). If the default drive and directory are not the same as the stories, they must be changed with the "CD" command (for example, CD df1:) Then type in the story name.

TALKING TO THE STORY

Whenever you see the (>) prompt, the story is waiting for you to enter a command. If you make a mistake use the backspace key to erase the error. After you have typed your command, press <RETURN>. The story will respond and the prompt (>) will reappear.

If a description will not not fit on the screen all at once, [MORE] will appear at the bottom of the screen. After reading the screen, press any key to see the rest of the description.

THE STATUS LINE

At the top of the screen is an area reserved for the status line. This area is used to display your present location in the story and it is updated after each move. The status line may also display (depending on the game) various other types of information including score, total moves, time, or character attributes.

SCRIPTING

You can use the SCRIPT command to print out a transcript of your moves in the story. The SCRIPT function is an optional feature which is not necessary to complete the story and may not be available with certain hardware. The transcript can be started at any point during the game.

Scripting Procedure

Check to see if your printer is ready and has paper, then type: SCRIPT <RETURN>. A message will appear asking you whether you would like to SCRIPT to a printer or to a file. If you want to use a printer just press <RETURN>.
IBM PC ONLY - To save the transcript to a disk file, enter a legal DOS file name and press <RETURN>. Remember, there is no output to the printer when you elect to write the transcript to a disk file.
COMMODORE AMIGA ONLY - If a problem occurs with the printer, the story will "timeout" (appear to hang) for 30 seconds or so, then a printer error message will appear. If you don't correct the problem before the 30 seconds are up, scripting is automatically cancelled.
To stop the transcript type UNSCRIPT.

SAVING/RESTORING A STORY POSITION

You can save your current story position to any disk in any drive, space permitting. No other data on the save disk will be affected. You must use a previously formatted save disk.

IBM PC

1. Type: SAVE <RETURN>. A message will appear similar to this: Enter save file name. (Default is A:STORY.SAV):
2. Enter a new file name (legal DOS please) or use the default provided. You may also specify a new default drive along with the file name. If no drive is specified in the default message, and you don't specify one, the Save will be made to the drive you are currently using. If you want to use the default just press <RETURN>.

When the save is finished the story will respond with a message such as COMPLETED. If it responds with FAILED, consult the Troubleshooting section.
Initial default file name (the one displayed the first time you type SAVE) is always "STORY".SAV. Whenever you enter a new file name, it becomes your default if the SAVE succeeds. For your convenience, SAVE and RESTORE share the same defaults.

ATARI ST

Using a Single Drive

Type SAVE at the prompt (>). The standard Atari ST dialog box for selecting files will be displayed. The directory in which your save will be stored (including drive identifier) appears near the top of the box.

If you want to SAVE to the story disk itself, simply choose a file name under which to save your position and type it into the selection area. It is not necessary to type ".SAV" after the name, this is added automatically.

To use a different save disk, remove the story disk from the drive and insert the new disk. IMPORTANT: You must click with the mouse on the shaded "title bar" area of the inner directory window to display the directory of the new disk.

After typing in the file name, click on the OK button, or press the RETURN key. If you want to cancel the save operation, click on the CANCEL button. The disk drive will spin for several seconds, and if all is well, the story will eventually respond:
OK
If it responds:
FAILED
consult the Troubleshooting section. After saving your position, you may continue with the story.

Using Multiple Drives

If your save disk is in a different drive from the story disk, the save procedure is identical to using a single drive except that you must identify the second drive by changing the directory specification (the line near the top of the dialog box). When the dialog box appears, edit the directory specification so that the drive letter corresponds to the drive containing your save disk. IMPORTANT: You must click with the mouse anywhere INSIDE the inner directory window to display the directory of the save disk.

The following keys are useful for editing items in the file selection box:
- up and down cursor keys - select item to edit.
- left and right cursor keys - position cursor within item.
- backspace and delete keys - erase the character before or after the cursor.
- ESC key - erase the whole item.

Restoring a Saved Story Position

To return to a previously saved story position, type RESTORE in the prompt (>). A standard dialog box will appear, showing a list of your saved positions on the indicated disk. If there are more save files on the disk than will fit in the window, the scroll bar becomes active. If you want to restore from a different disk, change disks as described in Section on SAVING. Click once over the name of the position you want to restore, then click on the OK button, or press the RETURN key. If you want to cancel the restore operation, click on the CANCEL button.

COMMODORE AMIGA

1. Type SAVE at the prompt (>). A message will appear asking you to choose a name for the save file.

2. If you want to SAVE to the story disk itself, just enter a file name and press RETURN.
3. If you want to SAVE to another disk, you must prefix the file name with either the name of the second disk (e.g., Saves:) or the name of the drive containing it (e.g., df0:). The prefix is needed even if the two disks were swapped using a single drive. If the save succeeds, the prefix becomes the default prefix, and need not be typed again for the next save.
The disk drive will spin for several seconds. If all is well, the story will respond:
OK
If it responds:
FAILED
consult the Troubleshooting section. After saving your position, you may continue with the story.
NOTE: The file "Icon.Data" is used to create icons for new save files. If you delete this file, new save files will not have visible icons.

Restoring a Saved Story Position

You can return to a previously saved story position at any time. Type RESTORE at the prompt (>). The most recently saved or restored position will be displayed as the default. Then enter the name of a save file, as in Section on SAVING.

If you want to return to the default position, you can just press the RETURN key.

TROUBLESHOOTING

If the story fails to load properly, or SAVE/RESTORE or SCRIPT fails, check each of the following items.

IBM PC

1. Make sure all connections on your computer are plugged in, connected properly, and that all power switches are turned on.
2. Make sure all disks are inserted correctly and that all drive doors are closed.
3. Inspect all disks for any visible damage.
4. For SAVE problems, make sure the Save disk is not write-protected. Also, make sure the disk has enough room for a Save file (approx. 35k per Save) and that it has been formatted properly. As a last resort, try a different disk.

You can check to see if your game is damaged by using the $VERIFY Command.

Type: $VERIFY at the story prompt (>) and press <RETURN>. If your story is currently frozen (ie. you are unable to type from the keyboard) you will have to reboot the disk, restart the story, and then type $VERIFY.

After you successfully issue the $VERIFY command the disk will spin for approximately a minute and then a message, similar to one of the following will appear:
GOOD - The disk has not been damaged and the data is intact. If you are having problems, they are most likely hardware related. It is also possible that there is a bug in the program.
NO GOOD - This indicates that the data on the disk is damaged. Repeat the $VERIFY procedure several times. If possible, repeat the $VERIFY procedure on another computer. If the game ever replies positively, the data is intact and you must look elsewhere for any problems you are encountering.

All disk and printer errors are handled within the story. If you encounter an error message you will be given the option to A (abort) or R (retry). In most cases choosing Abort will not throw you out of the game and cause you to lose your position. However, if you get an error message

when the game is either Restoring or reading information from the disk (a probable indication of a damaged disk) choosing Abort will throw you back into DOS. In this case consult the section on Troubleshooting.

ATARI ST
1. Inspect all disks carefully for any visible damage.
2. For SCRIPTing, make sure the printer is connected properly, enabled for printing, not out of paper, etc.
3. Try again: the problem may be only be only momentary

If you continue to experience problems, follow this procedure. Reboot the diskette. When the initial screen is displayed, type $VERIFY at the prompt. The disk drive will spin for a minute or less and one of the following messages will appear.
1. "DISK CORRECT." The disk has not been damaged and the data is intact. The problem may be with your hardware, probably the disk drive. It is also possible the program contains a bug.
2. "DISK FAILEO" or "DISK READ ERROR." This reply indicates either hardware trouble or disk damage. Repeat the $VERIFY process several times. Also try $VERIFY on another computer. If the story ever replies "DISK CORRECT", the data is intact. If you repeatedly get an internal error message on more than one computer, the disk has most likely been damaged.

COMMODORE AMIGA
1. Inspect all disks carefully for any visible damage.
2. For SAVEs, make sure the save disk is not write-protected (the small opening in the corner of the disk should be covered)
3. For SCRIPTing, make sure the printer is connected properly, enabled for printing, not out of paper etc.
4. Try again: the problem may only be momentary.

If the story produces an error message, run the following procedure: Restart the story. When the initial screen appears, type $VERIFY and press the RETURN key. The disk drive will spin for a minute or so, and a message similar to one of the following will appear.
1. "DISK CORRECT." The disk has not been damaged; the data is intact. This may indicate a problem with your hardware (usually with the disk drive). It is also possible the story contains a bug.
2. "DISK FAILEO" or "DISK READ ERROR." This reply indicates either hardware trouble or disk damage. Repeat the $VERIFY process several times. Also try the $VERIFY process on another computer. If the story ever replies "DISK CORRECT," the problem is in your hardware. If you repeatedly get an error message on more than one computer, the disk has most likely been damaged.

COMMAND OPTIONS (switches) - IBM PC ONLY
You may issue command options, by using switches, when you load the story. The switches allow you to tell the story extra information about the hardware you are using and how you want the story to be displayed on your computer's screen.

Switches are entered at the same time and on the same line as the story title when you load the story. They are all entered in the form "title" / command (e.g. HITCHHIK/r <RETURN>) with a space between the story title and the /.

Here is a list of switches which you may use.

Display Switches
In most cases, your story will be displayed in the most efficient and aesthetic manner possible. However, because of numerous types of hardware configurations and the different graphics characteristics of each story plus

your own wants in terms of how the story display should look, you might try the following options:

/c - selects colour output provided colour compatibility and a colour monitor are available. The /c switch also allows you to select foreground and background colours after the switch (e.g. /c71 gives white on blue, which is the default). Refer to the system documentation for numbers to use.

/m - prohibits colour input. This is the default on machines without colour capability.

Other Switches
/p - If SCRIPTing to the printer isn't working well, type UNSCRIPT, SAVE your position, and quit the story. Then reload the story using the /p switch and try SCRIPTing again

/t - Disables the UNDO feature in stories that use it. This switch is useful on machines with 256 kbytes or less of memory in the sense that it frees some memory (but disables a useful feature) thereby giving you somewhat faster game play. The UNDO feature is automatically disabled if there is not enough memory to support it. Machines with more than 256k will have enough memory to load the entire game with the UNDO feature, in which case the speedup is negligible.

/k - allows you to specify how much memory the story can use in kbytes. (e.g., /k128) Normally it uses as much as it can get. This switch might be useful if you think that the story is affecting or being affected by other memory resident programs that you have loaded.

COLOUR DISPLAY - ATARI ST ONLY
If you are using a colour monitor, you can change the colours used in the display. At the prompt (>), hold down the SHIFT key and use the four cursor keys to cycle through the available combinations.

If you are using a monochrome monitor, you can reverse the video in the same way

AMIGA PREFERENCES - AMIGA ONLY
Several aspects of the story presentation can be changed using the Amiga Preferences tool, including text size (60 or 80 columns) and colour The size can be changed only before the story is started. You also use Preferences to specify your type of printer and the port to which it is connected. The Amiga supports both parallel and serial devices.

MEMORY USAGE AND MULI-TASKING - AMIGA ONLY
On a multi-tasking computer such as the Amiga, tasks must share the available memory. Some tasks may require that a certain amount of free memory be available at all times. Also, actions like opening, resizing and hiding windows can temporarily require large amounts of memory.

When the Infocom story loads, it will always leave a specified amount of memory free. The default minimum amount is 64 Kbytes. This can be changed by starting the story from the CLI with a special argument of the form "F/n," where n is the new minimum number of bytes to leave free (for example, Zork F/32000). If you supply an argument, memory use statistics will be displayed when the story loads.

You may need to increase the amount of free memory if, for example, you are running several tasks and switching between them fails or causes the system to hang. On the other hand, you can probably decrease free memory if you are running only the story. This may reduce or eliminate disk activity on versions of the Amiga with limited memory.

Appendix G
About the Author
Marc Blank. A graduate of MIT and the Albert Einstein College of Medicine, Marc has been involved in writing interactive fiction since its formative period in the late 1970s. Co-author of the original mainframe version of ZORK® in 1977, he was instrumental in laying the groundwork for the appearance of interactive fiction on personal computers in the early 1980s. He is co-author of ZORK I, ZORK II, ZORK III, and ENCHANTER," and is sole author of DEADLINE, the first interactive mystery. His continuing work in interactive technologies in large part made Infocom's name synonymous with interactive fiction. His mother still wishes he would practice medicine.

INFOCOM
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NOW THE ONLY LIMIT IS YOUR IMAGINATION ...

Classic Infocom Interactive fiction is back
- at an irresistable price.

ZORK I - The great underground empire beckons you into a world fraught with danger and discovery. Using all the cunning you can muster, you'll plunge far below the surface of the earth in search of the incomparable treasures of Zork. In this, the original Infocom adventure, you'll come face to face with creatures so outlandish they defy description. And you'll wander through an underground domain so vast, with so many twists and turns, that it will offer you new surprises no matter how many times you explore it.

PLANETFALL - 'Join the Patrol and see the Galaxy'. You took the poster's advice and marched into the recruitment station near your home on the backwater planet of Gallium. PLANETFALL teleports you 100 centuries into the future, onto a Stellar Patrol ship where your rank is Ensign 7th class - about as low as you can go. But then the ship explodes, and you are jettisoned onto a world plagued by floods, pestilence and a mutant Wild Kingdom. Luckily, you are accompanied by Floyd the mischievous robot - who might help you find the secret to saving it...

WISHBRINGER - A postal clerk in the seaside village of Festerton, you set out to deliver an envelope to Ye Olde Magick Shoppe. Familiarity reigns until an old woman in the shop persuades you to help find her kidnapped cat. Then your world takes on the dimensions of a nightmare, where trolls guard bridges, goldfish become piranhas, vultures spy on you, ghosts haunt the cemetery and your little post office becomes a fortress-like tower. You'll want to use The Wishbringer, a magical stone embued with wishes, again and again as you confront unusual creatures - and finally, The Evil One.

LEATHER GODESSES OF PHOBOS - A hilarious spoof of 1930s pulp science fiction, you're kidnapped by the evil Leather Godesses. They take you back to Phobos as an experimental subject, while preparations continue to turn earth into their private pleasure playground. Playing the role of a male or female, you'll embark on a bawdy, rousing and very amusing romp across the solar system. With three 'naughtiness levels', the game will please everyone - from the lewd to the crude.

HITCHHIKER'S GUIDE TO THE GALAXY - Written by Douglas Adams, the author of the radio series, book and TV series of the same name, this is the most mind-bogglingly hilarious game ever produced by Infocom. Mr Adams wrote new material and designed problems specially for this interactive story, which follows the plot of the original (with one or two deviations!). As the story begins, you are Arthur Dent, and a bulldozer is about to level your house. Grab a pint of bitter and join Ford Prefect, Trillian, Zaphod Beeblebrox and Marvin the Paranoid Android on a cosmic jaunt into the regions where anything can - and does - happen. And don't forget your towel!

ZORK II - Expect the unexpected when you take on Zork II: The Wizard of Frobozz. As you explore the subterranean realm of Zork, you'll continually be confronted with new surprises. Chief among these is the Wizard himself, who'll constantly endeavour to confound you with his capricious powers. But more than that, you'll face a challenge the likes of which you've never experienced before.

ZORK III - Zork III: The Dungeon Master draws you into the deepest and and most mysterious reaches of the Great Underground Empire. Nothing is as it seems. And the one responsible for the shadow and darkness - the Dungeon Master - embodies the greatest mystery of all. In this test of wisdom and courage, you will face countless dangers. But what awaits you at the culmination of your odyssey is well worth risking all.

ENCHANTER - In Enchanter, the first of a series in the tradition of Zork, you are a novice magician whom fate has chosen to do singlehanded combat with a dark and fierce power. But worldly weapons will avail you naught, for your foe is the Evil Warlock who holds sway over the land. To defeat him, you'll need to use all the cunning you can muster, along with spells acquired on your way. If you succeed, you will be elevated to a seat in the illustrious Circle; if you fail ... but one does not speak of such things.

SORCERER - The second in the Enchanter series takes you on a magical tour through the darker side of Zorkian enchantment. Your journey begins with a cryptic diary - the last trace of the now-vanished Belboz the Necromancer, grand and powerful leader of the Guild of Enchanters. It is feared that Belboz is in thrall to evil sorcery. If so, the freedom of the land and the very existence of the Circle of Enchanters could be forfeit. To rescue the kingdom and locate your mentor in the treacherous mists of Time, you must gain the powers and cunning of a true sorceror.